

Course Unit	Auditory Training 3	Field of study	Music
Bachelor in	Music in Community Contexts	School	School of Education
Academic Year	2022/2023	Year of study	3
Type	Annual	Semester	-
Level	1-3	ECTS credits	8.0
Code	9175-659-3001-00-22		
Workload (hours)	216	Contact hours	T - TP 70 PL - TC - S - E - OT 20 O -

T - Lectures; TP - Lectures and problem-solving; PL - Problem-solving, project or laboratory; TC - Fieldwork; S - Seminar; E - Placement; OT - Tutorial; O - Other

Name(s) of lecturer(s) Mario Anibal Goncalves Rego Cardoso

### Learning outcomes and competences

At the end of the course unit the learner is expected to be able to:

1. To develop the inner audition, auditory memory and theoretical representation in the melodic, rhythmic, harmonic, tone and formal parameters
2. Promote inner intonation and sound projection without accompaniment
3. Encourage the auditory analysis in the different musical parameters
4. To relate skills in the field of musical theory and reading (graphic and notation) with practices of listening and oral/instrument performance
5. Develop models of melodic and rhythmic improvisation in tonal, modal and atonal music
6. To extend knowledge of repertoire and musical language, in the genres of tonal, atonal and modal music

### Prerequisites

Before the course unit the learner is expected to be able to:  
Not applicable.

### Course contents

1. Rhythm (read, identify in aural and written ways; 2. Melody (read, sing, ear and write in one or two voices, in the following principles). 3. Harmony (identify by written or aural ways, build writing and sings). 4. Form (recognizes and apply by improvisation). 5. Music Style (Classical, folk and pop).

### Course contents (extended version)

1. Rhythm - read, identify in aural and written ways:
  - R1 - Duple Rhythm with thirty-second notes at one and two voices;
  - R2 - Triple Rhythm with thirty-second notes at one and two voices;
  - R3 - Irregular Measures - Part I;
  - R4 - Measures Shift - Beat = Beat;
  - R5 - Measures Shift - Beat Division = Beat Division;
  - R6 - Measures Shift - Beat = Beat Division;
  - R7 - Measures Shift - Beat Division = Beat;
  - R8 - Irregular Measures - Part II;
  - R9 - Summary of Measures Shifts;
  - R10 - Global Summary of Rhythm Contents.
2. Melody - read, sing, ear and write in one or two voices, in the following principles
  - M1 - Modalism - Lydian, pentatonic and hole tone; Atonalism - 4th, 8th, Major and minor 2nd
  - M2 - Tonalism - 3 voices; Modalism - Lydian and Mixolydian; Atonalism - 5th; Pitch Tune - P. 5th;
  - M3 - Atonalism - Major and minor 3rd; Pitch Tune - Perfect 4th
  - M4 - Atonalism - Tritone; Pitch Tune - 3rd.
  - Simple and compound music intervals, in melodic or harmonic position.
  - Melodic patterns in different music styles
  - Melodic transposition by singing
3. Harmony - identify by written or aural ways, build writing and sings by:
  - H1 - I, V7, IV, ii, vi, iii e vii; 4 sound chords.
  - H2 - Harmony progressions by thirds; 7th chords and inversions. 9th and 6th aggregate chords. By 4th
  - Tonal, modal and non tonal progressions, secondary dominants and modulations
4. Form - recognizes and apply by improvisation
  - F1 - phrasic structures and numeric patterns
  - F2 - Sequences, imitations, enlargements and diminutions
  - F3 - Binary, ternary and Rondó forms.
5. Style: Classical, folk and pop.
  - Medieval, Renaissance, Baroque, Classicism, Romanticism, XXth and XXlth century.
  - Folk and pop music practices.

### Recommended reading

1. Burkholder, J. & Palisca, C. (2014). Norton Anthology of Western Music. Vol 1, 2 e 3. New York: Norton & Norton.
2. Bach, J. S. (1998). 389 Choral Gesänge. Ed. Bernhard Richter. Wiesbaden: Breitkopf & Hartel.
3. Hal Leonard LLC (2017). Anthology of Jazz Songs. Wisconsin: Hal Leonard.
4. AB Editions Musicales (2013). Ab Dictées, vol 6. Saint Cyprien: AB Editions Musicales
5. Ferreira, A. (2016). Canta Portugal – Texto e Partitura. V. N. Gaia: Meloteca.

### Teaching and learning methods

Audition, theory and write of motivic, phrasic and complete music elements. Performance of partial or complete musical works.

### Assessment methods

1. Continuous Assessment - (Regular) (Final)
  - Intermediate Written Test - 30% (Written test 1)
  - Intermediate Oral Test - 25% (Individual oral test)
  - Presentations - 20% (Class exercises either performative or written)
  - Projects - 25% (Class practical project)
2. Examination Assessment - (Regular, Student Worker) (Supplementary, Special)
  - Final Written Exam - 100% (written and oral test (45 + 65%))

**Assessment methods**

3. Continuous Assessment student-worker - (Student Worker) (Final)
  - Intermediate Written Test - 40% (Written test)
  - Intermediate Oral Test - 30% (Individual Oral Test)
  - Projects - 30% (Class Practical Project)

**Language of instruction**

1. Portuguese
2. Portuguese, with additional English support for foreign students.

**Electronic validation**

Mario Anibal Goncalves Rego Cardoso	Jacinta Helena Alves Lourenço Casimiro da Costa	Maria Isabel Ribeiro de Castro	Carlos Manuel Costa Teixeira
05-01-2023	18-01-2023	19-01-2023	20-01-2023